

Inverting the Elements: Abstract Landscapes

Lesson Length:

7-10 Day

Materials:

- Copic Sketchbook Paper or X-Press It Blending Card
- Copic 6-Piece Perfect Primaries (Sketch Set)



National Visual Arts Standards Applicable:

1B (7-9) – Intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

3A (7-9) – Integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks.

6A (7-9) – Compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context.

Objectives/Essential Learning/Teacher Point:

- A. Students will discover abstract landscape art and view the expressive colorful artwork of Wassily Kandinsky.
- B. Students will learn about abstract art, color theory, the Realism Movement, and landscape art.
- C. Students will create a Landscape drawing of their choice using the **Copic 6-Piece Perfect Primaries** sketch set. Students will experiment with abstract color combinations, i.e. blue for leaves, yellow/orange for water, pink for sky, etc.

Procedure:

Day 1:

Students are introduced to landscape art from the Realism Movement and then introduced to landscape art from the Abstract Movement. The sharp contrast in styles allows students to differentiate when making decisions about artistic composition.

Introduction of relevant art terms and techniques

- Form, variety, texture
- Color theory, directional line
- Foreground, background

Creation of 3-5 thumbnail sketches based on landscape composition ideas: sketches should include foreground and background.

Day 2/3:

Successful completed visual example of the project is shown and final design process begins.

Once thumbnail is approved, students are given the **Copic 6-Piece Perfect Primaries** sketch set. Students are advised to do preliminary contour sketch with a variety of colors, based on the abstract color choices they have planned for the drawing.

Students are advised not to start coloring their contour drawings until coloring, blending, and layering techniques are shown to the class.

Day 4-7:

Given review of demonstration of **Copic 6-Piece Perfect Primaries** sketch set blending techniques and color family relationships, students will use their sketch sets to complete their drawings. Each of the six colors in the **Copic 6-Piece Perfect Primaries** sketch set must be used in the drawing.

Layering colors, mixing color families to make new colors, and outlining forms will help create contrast between foreground and background. This is important given that the **Copic 6-Piece Perfect Primaries** sketch set does not have any particularly dark colors.

Formative Assessment

- Reception of color theory with **Copic 6-Piece Perfect Primaries** sketch set
- Evaluation of thumbnail sketches
- Evaluation of contour drawing with use of various colors
- Continuous student critiques of in-process marker techniques/studio work

Summative Assessment:

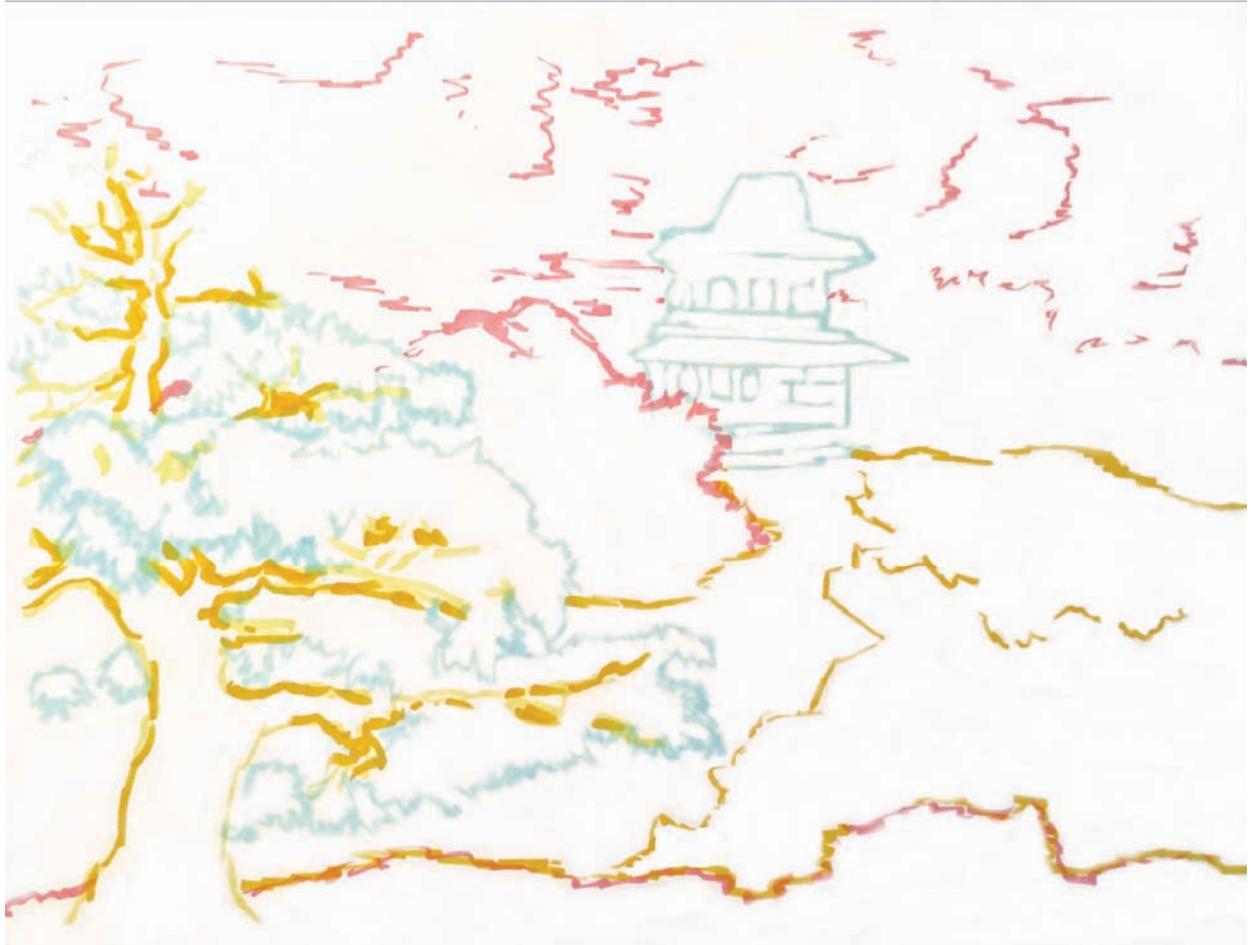
Final Project Evaluated based on completion of studio objectives:

1. Completion of both foreground and background
2. Use of all six colors from **Copic 6-Piece Perfect Primaries** sketch set
3. Finished drawing – no negative space
4. Demonstrated understanding of abstract landscape style shown through irregular color placement and bold color choices/relationships.

Vocabulary:

- | | |
|--|---|
| <input type="checkbox"/> Realism Movement | <input type="checkbox"/> Directional line |
| <input type="checkbox"/> Abstract Art | <input type="checkbox"/> Variety |
| <input type="checkbox"/> Wassily Kandinsky | <input type="checkbox"/> Texture |
| <input type="checkbox"/> Foreground | <input type="checkbox"/> Color families |
| <input type="checkbox"/> Background | <input type="checkbox"/> Landscape art |
| <input type="checkbox"/> Form | <input type="checkbox"/> Contour line |
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Project Directions



1. What happens when we step outside the “coloring book comfort zone” of green grass, blue water, and brown dirt? What happens when we experiment with unnatural color and shape relationships? This tutorial illustrates Copic techniques in an abstract landscape drawing with the **Copic 6-Piece Perfect Primaries** sketch set.

The artist used (**R43 – Bougainvillea**), (**B00 – Frost Blue**), (**Y19 – Napoli Yellow**), and (**Y13 – Lemon Yellow**) for the preliminary contour drawing. The colors were chosen specifically for outlines of areas that will later be filled with these colors.



2. Filling in the background first is a good technique for landscape drawing. Use **R43** to add in some of the background color. Varying pressure and direction with the super-brush will create different textures. Flicking soft horizontal layers creates a “sky” texture – short, quick dab marks are good for foliage, rocks, etc.

Layer **R43** several times in areas where the color needs to be darker. Layering helps create separation and helps saturate the paper with color.



3. Add **Y19** to represent the water. Blue/Greens are commonly used for water in realistic paintings but since this artwork is abstract, we want to use unnatural color placements and combinations. Layering **Y13** across **Y19** will soften/lighten the color. Horizontal brush strokes help represent the rippling and flowing look of a body of water.

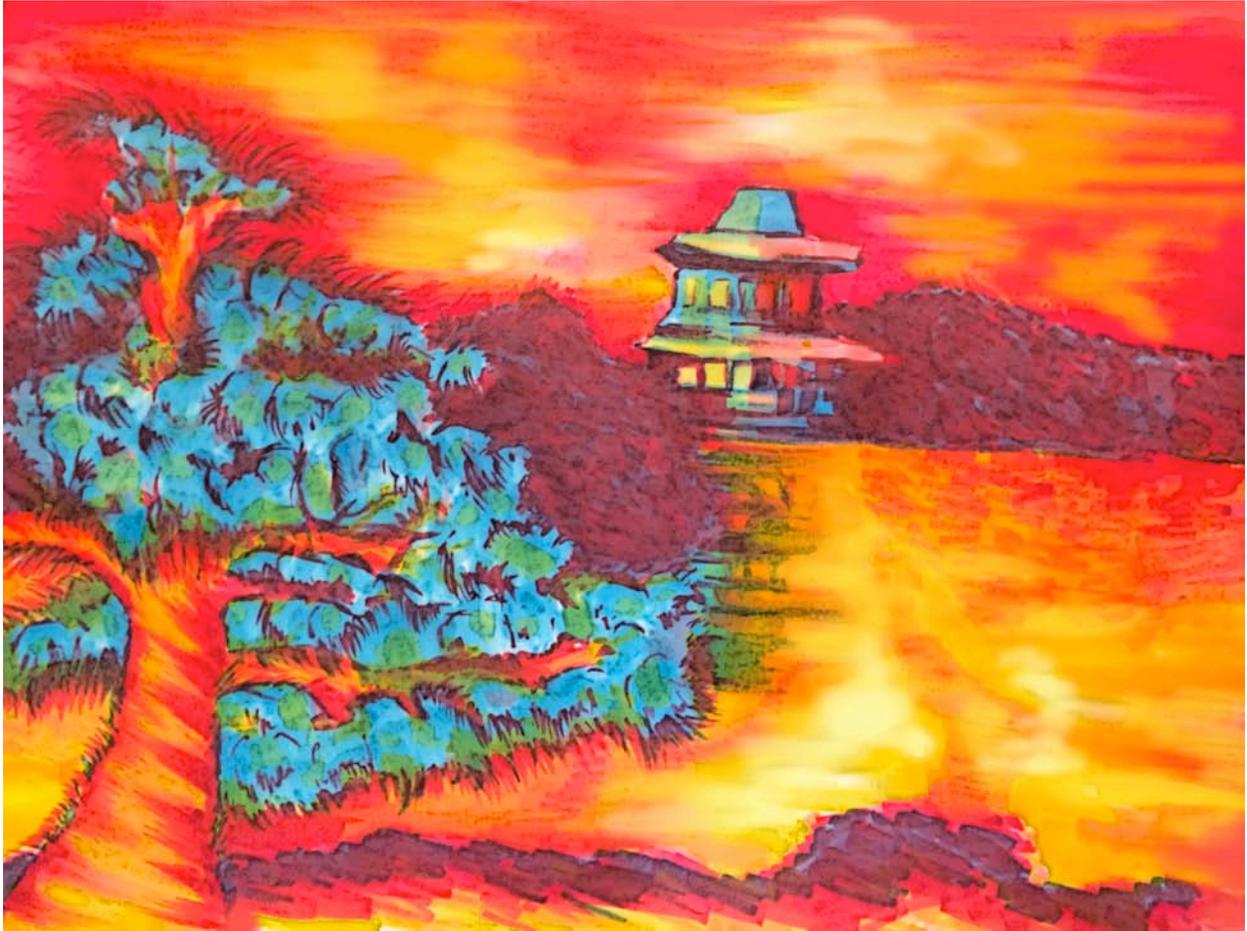
Layer **R43** on top of the yellow water to show the reflection from the pink sky colors above. Add **B00** to represent the reflection of the building that will later be in blue. Layer **Y13** and **Y19** will soften any reflections on the water that may look too solid or bold.



4. Use a mixture of yellow and pink for the tree trunk and fill in white gaps in the water. Fill in the remaining white space with **B00** and (**B04 – Tahitian Blue**). The bold **B04** can be “softened” by layering the lighter **B00** across it.

The image is still lacking strong contrast. Separation is needed amongst the ground, water, trees, and sky.

Finished Project



5. Bold, saturated colors are needed to strengthen contrast of values and textures.

Apply (**R46 – Strong Red**) anywhere that lighter pink or yellow areas need a boost in saturation. Layer **Y13** several times across the water to move darker reds and oranges to the side – this will leave behind bright highlights.

To create bolder contrast in shapes and textures, use a mixture of **R46** and **B04** to create a deep purple color. This purple can be used to outline shapes, forms, create bolder textures, and separate foreground, middle-ground, and background.
